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| **Høgskolen i Telemark** |

**SLUTTEKSAMEN**

**2030N-002: LITERATURE OF MYSTERY AND DETECTION**

**17.12.2015**

Tid: 4 timer

Målform: Engelsk

Sidetal: 2 (inkl. denne)

Hjelpemiddel: Godkjent engelsk-engelsk ordbok

Merknader:

Vedlegg:

 **Eksamensresultata blir offentliggjort på nettet, via Studentweb**

**Answer TWO of the questions:**

1. In his essay “A Defence of Detective Stories” (1902), G.K. Chesterton says:

“The first essential value of the detective story lies in this, that it is the earliest and only form of popular literature in which is expressed some sense of the poetry of modern life. Men lived among mighty mountains and eternal forests for ages before they realized that they were poetical; it may reasonably be inferred that some of our descendants may see the chimney-pots as rich a purple as the mountain-peaks, and find the lamp-posts as old and natural as the trees. Of this realization of a great city itself as something wild and obvious the detective story is certainly the ‘Iliad.’ No one can have failed to notice that in these stories the hero or the investigator crosses London with something of the loneliness and liberty of a prince in a tale of elfland, that in the course of that incalculable journey the casual omnibus assumes the primal colours of a fairy ship. The lights of the city begin to glow like innumerable goblin eyes, since they are the guardians of some secret, however crude, which the writer knows and the reader does not. Every twist of the road is like a finger pointing to it; every fantastic skyline of chimney-pots seems wildly and derisively signalling the meaning of the mystery.

 This realization of the poetry of London is not a small thing. A city is, properly speaking, more poetic than a countryside, for while Nature is a chaos of unconscious forces, a city is a chaos of conscious ones. […]

 A rude, popular literature of the romantic possibilities of the modern city was bound to arise. It has arisen in the popular detective stories, as rough and refreshing as the ballads of Robin Hood.”

Taking examples from your reading list, discuss to what extent the genre of crime fiction in the Anglo-American tradition is inherently connected with the modern city.

1. With reference to a least two of the texts on your syllabus, discuss in what ways the American hard-boiled tradition of crime fiction differs from the tradition established in the nineteenth and early twentieth century.